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INDUSTRY

PALETTE AND BENCH

FOR THE ART STUDENT AND CRAFT WORKER

OCTOBER 1908

Color Supplement: Pewter Jug, still life by Wm. M. Chase—Class in Oil painting by Chas. C. Curran, in Water Colors by Rhoda H. Nichols. Illustrations by Chas. H. Davis, Wm. M. Chase, John H. Twachtman, Emil Carlsen, Chardin, Jos. De Camp, Henry B. Snell, Wm. J. Baer. Articles on Still Life Painting by Emil Carlsen, on Black and White Drawing by Fred V. Vliet Baker, on How to Model by Chas. J. Pike, on Japanese Flower Arrangement by Mary Averill, on Illumination by Florence Gotthold, on Miniature Painting by Wm. J. Baer, on Stenciling by Nancy Beyer, on Finger Rings by Emily F. Peacock.

NOVEMBER 1908

Color Supplement: Dutch Interior by Castle Keith—Class in Oil Painting by Chas. C. Curran, in Water Color by Rhoda H. Nichols—Illustrations by Castle Keith, Fred P. Vinton, Edmund C. Tarbell, Marion Powers, Ross S. Turner, Walter L. Dean, Frank W. Benson, John Wilson, Laura G. Hills, Theodora W. Thayer, Lydia Field Emmett, Rhoda H. Nichols, Lucia F. Fuller, Miss Beckington—Continued illustrated articles on Black and White Drawing by Fred V. Vliet Baker, on How to Model by Chas. J. Pike, on Illumination by Florence Gotthold, on Miniature Painting by Wm. J. Baer, on Japanese Flower Arrangement by Mary Averill, on Finger Rings by Emily F. Peacock, on Stenciling by Nancy Beyer. Article on Cross Stitch Embroidery by Mertice McCrea Buck.

DECEMBER 1908

Color Supplement: Peonies by Chas. C. Curran—Class in Oil Painting by Chas. C. Curran, in Water Color by Rhoda H. Nichols—Illustrations by Chas. C. Curran, William A. Coffin, Geo. Grey Barnard, Malbone E. Cosway, Sarah Goodridge, Virginia Reynolds, Frieda Voelker Redmond, Adelaide Deming, Alethea Platt, Verplanck Berney, Edward Dufner—Continued articles on Black and White Drawing by Fred V. Vliet Baker, on Miniature Painting by William J. Baer, on How to Model by Chas. J. Pike, on Illumination by Florence Gotthold, on Finger Rings by Emily F. Peacock, on Cross Stitch Embroidery by Mertice MacCrea Buck—Articles on the Study of Trees with Bare Branches by Wm. A. Coffin, on Built-in-Furniture by Mrs. Olaf Saugstad, on the Treatment of Water Colors by Frieda Voelker Redmond.

JANUARY 1909

Color Supplement: The Mushroom Gatherers by Rhoda Holmes Nichols—Classes in Oil and Water Color, as before—Illustrations by Rhoda H. Nichols, Irving R. Wiles, Howard Pyle, William J. Baer, I. A. Josephi, Wm. J. Whittemore, Colin Campbell Cooper, Frieda Voelker Redmond—Articles on Portrait Painting by Irving R. Wiles, on Skyscrapers and How to paint them by Colin Campbell Cooper, on Work in Tooled Leather by Miss Nelbert Murphy—Continued Articles on How to Model by Chas. J. Pike, on Black and White Drawing by Fred Van Vliet Baker, on Miniature Painting by Wm. J. Baer, on the Treatment of Water Colors by Frieda Voelker Redmond, on Built-in-Furniture by Mrs. Olaf Saugstad.

FEBRUARY 1909

Color Supplement: Old Fashioned Roses by E. M. Scott—Classes in Oil and Water Color as before—Illustrations by Mrs. E. M. Scott, Israele, Colin Campbell Cooper, Francis Day, Howard Russell Butler, Kenyon Cox, Daniel C. French, Arthur Barton, F. Ballard Williams, Chester Beach, H. A. McNeill, Laura Coombs Hill—Articles on Pen and Ink Illustrations by W. H. Drake, on the Study of Roses by Mrs. E. M. Scott, on Holland Artists by Mrs. E. M. Scott—Continued Articles on Skyscrapers and how to Paint them by Colin C. Cooper, on Black and White Drawing by Fred Van Vliet Baker, on How to Model by Chas. J. Pike, on Work in Tooled Leather by Miss Nelbert Murphy, on Built-in-Furniture by Mrs. Olaf Saugstad.

MARCH 1909

Color Supplement: Deer at Twilight by Josephine Pitkin—Class in Oil and Water Color as before—Illustrations by Josephine Pitkin, Fred G. R. Roth, Dwight W. Tryon, Abbott H. Thayer, Ed. W. Redfield, Jos. De Camp, Edmund C. Tarbell, Charles Warren Eaton, Grueby Pottery, Adelaide A. Robineau, Matilda Middleton, C. G. Forssen, Eda Lord Young, Rookwood Pottery, Pierre Fontan, Mary J. Coulter, H. E. Pierce, May McCrystle, Chas. A. Herbert. Articles on Animals by Josephine Pitkin, on Animal Sculpture by Fred G. R. Roth, on Pastels by Charles Warren Eaton, on Corcoran and Art Institute Exhibitions—Continued articles on Black and White Drawings by Fred Van Vliet Baker, on Built-in-Furniture by Mrs. Olaf Saugstad.

APRIL 1909

Color Supplement: Canal at Amsterdam by F. A. Carter—Class in Oil and Water Color, as before—Illustrations by F. A. Carter, Mucha, Puvis de Chavannes, Corot, Michael Angelo, Winslow Homer, Millet, Botticelli, Cimabue, Giotto, Gentile den Fabriano, Clara Weaver Parrish, Henry O. Tanner, Joaquin Sorolla y Bastida, Mary Bacon Jones, Miss Nelbert Murphy—Articles on Mucha in Color and Design by Elizabeth Mosenthal, on Composition by Frank Vincent Du Mond, on Water Color in Decoration by Clara Weaver Parrish, on Embroidery in Outline Stitch by Mary Bacon Jones—Continued articles on Black and White Drawing by Fred Van Vliet Baker, on Tooled Leather by Miss Nelbert Murphy.

ARTICLES and ILLUSTRATIONS by some of the leading teachers of Art in America

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DESIGN

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JULY-AUGUST, 1931

CREATIVE DESIGN

BY LAURA DE VINNEY

■ Creative ability is a universal gift. Every individual possesses a desire to take certain elements of life apart and re-create them according to his own fancy. The early settlers of America endured the hardships of pioneer life because of a desire to create more ideal homes for themselves and their posterity. The architects of today combine their knowledge of Egyptian, Grecian, Roman and Gothic architecture with their creative imagination and produce our modern business blocks and apartment houses. The writers of poetry and fiction combine their creative ability with varied experiences, numerous places, character studies of individuals into a work of literary art. The success of the teacher, the musician, the painter, the inventor, the carpenter, the cook and all lines of work depends upon the development and growth of the creative imagination. In fact modern education is evolution not revolution. To develop naturally does not mean grow up unguided, unstimulated and unaided by the ideals and achievements of race experiences. It means to grow in creative capacity, power of achievements, ability for responsiveness to social ideals, efficiency in self direction and enjoyment of life's activities by the help of all that one can utilize from race experiences.

The conception of the universality of the human gift of expression is the basis of modern education and the province of the teacher is to help the student to acquire such knowledge as he may need for the full expression of his original talents. This great topic seems to be approached by three main avenues: The first is the traditional method which places great stress on the art of the past and forgets that the art of the Greeks, Egyptians, Romans was very modern in their way. Drilling in copying the art of the past and paraphrasing it for modern use may develop excellent technique but crushes creative imagination. The second route is by photographic or realistic approach. Practice in exact reproduction of color and outward form brings skill in technique but does not penetrate the depths where intuition may produce the third type which is the creative method. This method cannot produce results by formula but by developing the creative imagination which every individual possesses in a greater or less degree.

Our modern schools are attempting to train students to think, to create and to feel without slighting the traditional learning of facts. It endeavors to develop within children four powers. The first is the power to know things worth-while and contrary to popular belief to know them well through a knowledge of affairs close at hand and the world of things. The second is the power of doing and thinking. Creation and developing of his own ideas

is considered more important than memorization of facts. In later life the individual must meet real situations therefore our schools should provide vital problems for we learn best through first-hand experience and not merely through reading. The third is the power to think. Every individual should be taught to think for himself. The fourth power is to feel things. It has been wisely said that "Nothing great was ever done or said that was not first greatly felt." Ideals should be a part of the school program and should develop a feeling for the things worth while in life.

An individual can exist if he learns to read, write and solve some mathematical problems but if in addition he is able to appreciate nature and things made by man he can live. Education is for more abundant living therefore art appreciation should have an important place among the subjects of the curriculum. Every individual should be taught the few simple definite principles of design underlying every great work of art, with as much emphasis as we teach arithmetic, geography, history and other subjects. We are the natural heirs of all the art accumulated in time and can better use this heritage if we possess a knowledge of its fundamental principles. The modern art of today is merely the old forms corrected, selected and arranged by the light of a new imagination of our time. These principles of design can best be appreciated through a study of masterpieces of paintings, sculpture, architecture, textiles, pottery, costume, interiors and modern advertisements. It is wise for each student to make a collection of his own to illustrate dark and light, color, subordination, transition and rhythm, symmetry and opposition. Then from the finest examples sketch the fundamental lines which are the basis of good design. If given the right tools and the principles creative design will develop. The first work will be poor technique and little skill but the conception is the important thing. Technique will grow if the student is encouraged to use his own creative imagination and experiment in the spirit of thoughtful play. Art is creative only when there is individuality of expression. A student must be an adventurer in art, unhampered by artificial formula and fixed rules.

Masterpieces in art are ruled by the elements and principles of design but there must be something else related to the emotional and spiritual element by which we are able to solve our feeling for instinctive sense of beauty or truth through the evolution of growing intuition. Intuition is the understanding of the emotional feeling and through it comes the real appreciation of art. This grow-

Continued on Page 71



Elimination of the transient and accidental features is shown in these stone and ceramic sculptures of the Chinese



EASTERN CRAFTS FROM A DESIGNER'S VIEWPOINT

BY FLOY K. HANSON

■ There is a theory too generally accepted in the west that every craft has a type of decoration best suited to itself from which artists may not wander far without almost certain disaster. Most of us were raised artistically on that mistaken axiom "that every material has *motifs* peculiarly its own and more or less prescribed methods of expressing them." Only a genius might successfully disregard these established usages. For example, art students have been told in all solemnity, that subjects appropriate to cloth decoration were necessarily unsuited to clay and metals. Moreover, our natural inclinations to spontaneous expression in new ways were chilled when we heard that nature in order to serve art must be completely re-vamped. The bird, the flower, the human figure, in order to fulfill its sacred office as model for the enrichment of pottery, wood, and lacquer must be robbed of its living lines for the sake of "flat pattern" and "decorative arrangement".

Again and again our instinctive right feeling to use strong color has been condemned by all-knowing art critics whose mistaken imitation of Corot and Whistler would restrict us to misty and nocturnal appreciations. On the other hand, certain followers of Spanish and Italian schools, lacking the power of their worshipped masters, produced crudities in their unrestrained passion for color and nature. Heedless of the neutralizing effect of certain colors in juxtaposition, unmindful of raw nature's unfitness for design, such unrestrained painters thwarted their own purpose in forgetting that an artist must be not merely a craftsman but also a man of *vision*, to whom "Nature is Imagination itself." While the one wished to reconstruct nature and the other wished to imitate her, both schools lost their power to understand and utilize nature as *inspiration*. Between these two extremes, our western thought, swinging violently

from one school to another of vastly different ideals, has inherited confusion, from which America has begun but recently to grope her way towards freedom. Our close contacts of late with Egyptian, Persian, Indian, Chinese, and Japanese culture are teaching us a thoughtful independence which is undoubtedly a healthy sign of artistic awakening. Rediscovering buried cities and searching the tombs of forgotten kings have furnished clues to the artist's life as well as to the warrior's. In studying the best art records of these ancient civilizations there is never a resurrected formula limiting the artist's expression,—never a monotonous rule to rob his work of its spontaneous power. In those masterpieces of stone, gold, and precious inlays one reads the dominant wish of the artist,—to produce a great thought in his own way, limited only by material and ability.

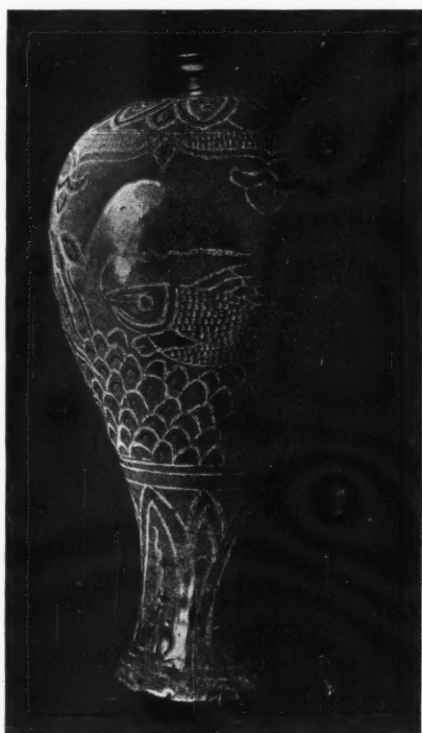
One day this century will be ancient history. As we Americans stand on the threshold of our great age, bound to contribute the self-revealing national thought by which future civilizations will judge us as we have judged the past, it may be well to consider a few of the necessary characteristics that forever animate an artist's viewpoint in creative work. Those *living* qualities so quickly recognized in his best expression—in architecture, furniture, pottery, lacquer, metal work—were not the result of chance or talent. In them one reads personal discipline,—strong emotional reaction to beauty, study, meditation, high standards, obedience to law, freedom of expression. Common to all the arts there are general laws of construction and suitability. Within these laws, universally broad, the thoughtful artist enjoys unbounded freedom. As proof, study the endless variations of spacing and modification shown in fine flower and figure designs produced by ancient craftsmen. Notebooks filled with sketches from cloth, stone,

wood, pottery showing the individual and beautiful ways in which the figure may be used in borders, surface pattern, composition with other forms would prove delightful research. Such study would end in better understanding of the personal contributions of great souls seeking harmonies in universal expression. For always, a union of the individual with the Infinite, flowers into that creative result called Art,—the making of a fine soul, of a masterpiece.

And so, while we aim at producing something national and at the same time local in American art, let us be rid of some of the hampering barnacles that have retarded our aesthetic progress heretofore. Perhaps we have been a bit too serious, a little pedantic in art matters. The artist-craftsmen of the East revel in a freedom unknown to westerners. They play with their subjects and materials, imparting to their ivories, cloth, bronzes and pottery an irresistible fascination of spontaneity and unlabored technique. From the life of temples, streets, rice-fields, and literature *motifs* crowd their fertile minds clamoring for expression. Only these Japanese designers can arrange their poems as successful pattern for a kimono, an iron pot, a vase! The accumulated discipline and nature appreciation of generations speaks in the gold inlaid pattern so beautifully spaced on handsome lacquered surfaces, taking care to give full value both to decoration and background. Freedom and restraint in perfect combination! Often these oriental dyers seem to enjoy their difficult problems. They stencil or "resist" delightful arrangements on *obis* and kimonos, using such subjects as graceful skeletons, old coins, masks from classic Nōh dramas, fans spaced to every point of the compass, symbols as well as decoration, quaint ceremonial figures composed with favorite old writings, modern occupations of the people done with a realistic simplicity both agreeable and dramatic. Adored Fuji, respectfully spoken of as O-Fuji-san, never ceases to be an inspiration. Old symbolic themes recur annually in vigorous and original spacing and color combinations. The artist of the East, blessed with a fine color and tonal sense never fails to dignify and beautify the craft of his choice. In Japan and China one is astonished frequently to see almost

identical subject and treatment for both cloth and pottery. It is the designer's good taste only that saves the result from utter failure. This is noticeable in all the crafts. The weaver borrows from the potter; the wood-carver is influenced by the metal-worker; the lacquerer and ivory-cutters show neighborly exchanges of ideas. The craftsman-artist trails his flower forms across a background with a naturalness that would be offensive in less skilful handling. He indulges in no useless and accidental detail. He thinks of the background as an important part of the design. He understates rather than crowds his composition, preferring graciously to allow the beholder a right that is his,—right to exercise his own imagination and so contribute his part to the interpretation. One fine spring day I had ceremonial tea on a spacious estate overlooking Kyoto. A masterful bit of calligraphy hung over the door of the tea room in which sat the host and his three guests. The writing, a few old Chinese characters beautifully spaced, attracted attention by their bold gray and black lines. Our host told us that the symbols suggested the power and beauty of spring. To the ability and temperament of the reader the composer had left silences to be filled in. He meant that his poem should be a joint composition, many things to many minds. And so it is with all Eastern art—alive to the understanding, dead to the unsympathetic. Always the painter, the potter, the weaver includes the public in his scheme of things. He does not aim at mystery but at intelligent appreciation by those whom he has courteously invited to share his viewpoint.

What is this secret of artistic taste in the East? What habits of mind protect it from wishing to make cream-jugs and ugly "whatnots" of a Victorian age? First of all—Inheritance of Spiritual Ideas. In feudal Japan and earlier than that, the artist considered himself best



The artist of the East never fails to dignify and beautify the craft of his choice with vigorous spacing and subtlety of relationships



fitted for executing an important commission after a period of fasting and purification. It was no light thing to set up a handsome piece of weaving or to undertake a fine bit of lacquer. A famous Nōh drama deals with the purification story of a celebrated swordmaker of Japan, in which the craftsman is shown at his forge obtaining help from the gods to make his steel invincible. All of the great artists really worshipped nature, and sought by frequent study and contemplation out-of-doors, to solve the eternal mysteries of life, force, beauty. They never confused the transient and accidental features with the permanent and necessary. More and more they found means of translating with few strokes and *no colors*, nature's strength and delicacy. In some way they managed to convey their full meaning of landscape and figure with ink drawings, the best of which lacked nothing. It was always nature nearby, familiar nature, that the artist sought to interpret. Hiroshige, when he sighed for other subjects to conquer with his able brush, became a wanderer for the sake of his art, living for long periods in a beloved region until he had made friends with his landscape. No wonder that his eager patrons were delighted with every new composition of Fuji! He knew its moods, its varied foregrounds, its seasons, its everchanging hues as most people think they know their own small gardens! He spent a lifetime (which he complained was all too brief) in perfecting his knowledge of life and his one craft. No wonder that men in many classes and in many lands find Hiroshige companionable!

Eastern craftsmen appreciate *quality* and *spacing*. They keep themselves keyed to such teaching by constant association with fine things. Experts in pottery and lacquer own and refer to choice pieces constantly. They are not dependent on some far-away museum; they handle and reverence pieces of their own. Every apprentice knows many fine points about his craft before he is able to express his own ideas successfully. To these artists Art is first—every other phase of life quite secondary. Art quality comes first—time is not reckoned among the factors of production. It is only the result that is important. When Shoguns competed with each other in building shrines, temples, and palaces, no limit was set to the artist's time. We are told of a remarkable piece of ivory carving that three generations of skill were engaged in perfecting. The standard set is worth all the pains and thought of producing it!

Of course moderns can not spend a lifetime in the making of one vase or bowl. But every worker in clay can

An amusing
horseman from
old China



contribute to the piece he is forming glimpses of beauty that have been revealed to him. Simplicity of line, restraint of color, fitness to a definite purpose are his to interpret—these are the fruits of his investigation, meditation, spiritual insight. And finally, choose some *familiar* theme, one that delights you, to inspire your next pottery form. Play with your idea until it becomes a tool in your fingers,—until you can control its possibilities as you dictate your bodily movements. Then, while your knowledge and enthusiasm are at white heat, fuse your clay and its pattern into one perfect whole so that the one would be incomplete without the other. Give the public something to think about, give it a little interpretative work to do for itself!

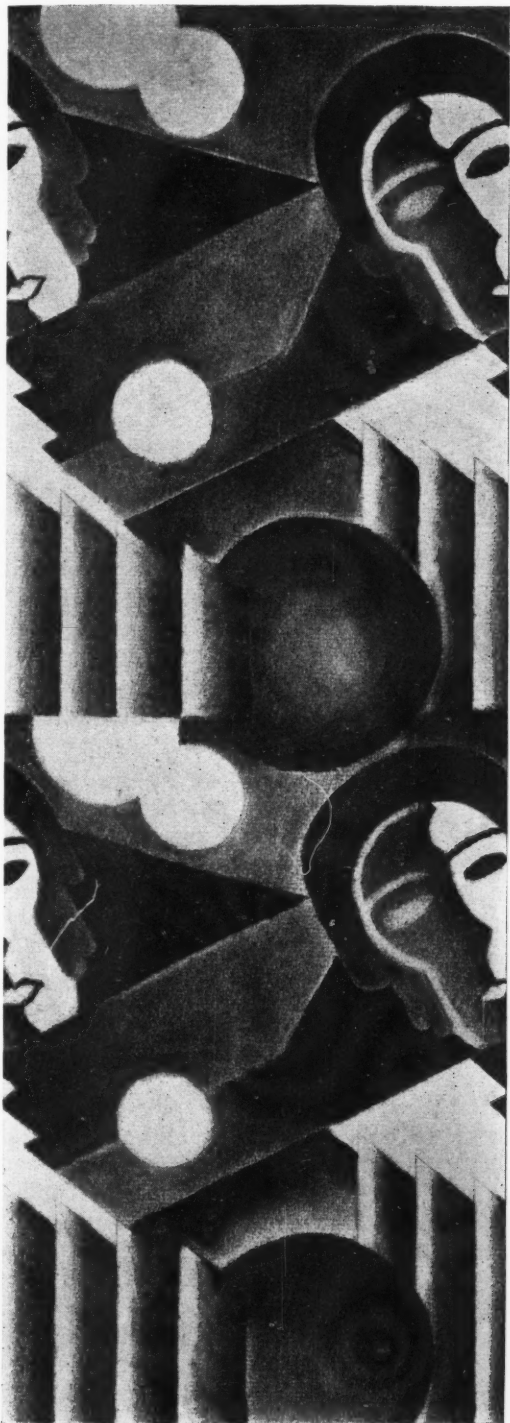


Quality and spacing
are appreciated and
reverenced by the
Eastern craftsman.
Art quality comes first

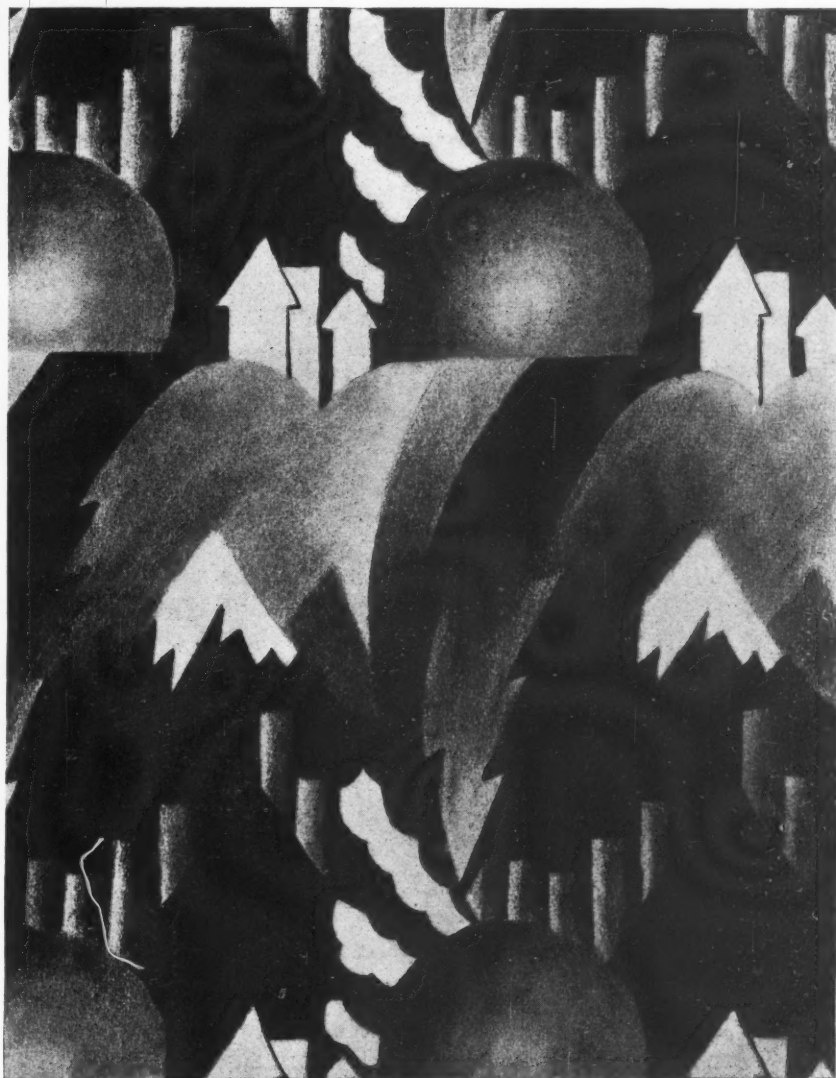


DESIGN

ALL-OVER DESIGNS IN CHARCOAL ■ ■



Interest in simple forms, areas and relationships, make these modern



Made by pupils of Miss
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FOR JULY-AUGUST



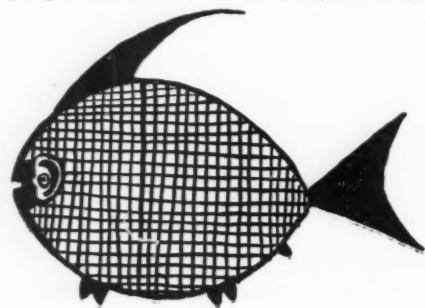
DECORATIVE DESIGN ON MIMBRES POTTERY

BY EDITHA L. WATSON

■ Five hundred years ago America was inhabited by people of various nations, though of the same race, whose habits and whose languages differed even more than those of the European nations. In addition to this, there were older cultures; just as, in England, there may be found Roman walls and traces of a still more ancient people, so in America Indians of post-Columbian times lived where other and older people formerly had their homes, and sometimes differed from them as much as the English of the time of Henry VIII differed from their Roman predecessors. For that reason, there is no such thing as "Indian" design, any more than there is "European" design. Instead, there is the art of Spain, of Holland, or of Sweden; there is the art of the Sioux, the Creeks, the Hopi, or the Mimbrenos.

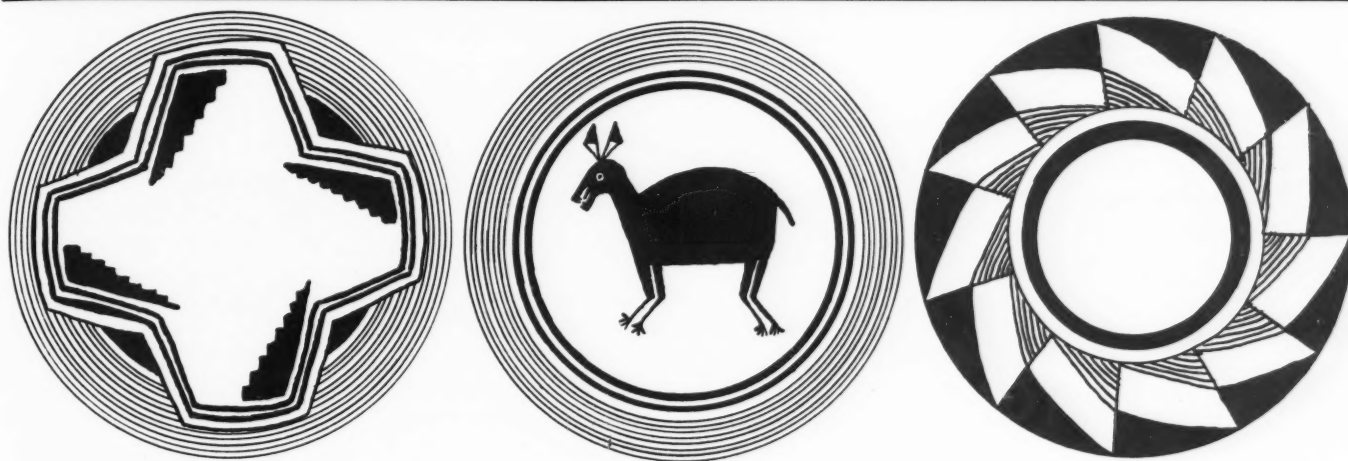
We may not even class Pueblo art in one type. The people of the southwest may have been more closely allied

to each other than they were to all the other nations, but they still retained complete individuality, some of which remains to the present day. If we go back five hundred years, when their art was unsullied by much contact, even with each other, we are struck by the vast unlikeness of art from one small region to that from another in this same southwest. Certainly, there are points of resemblance. There are borrowed ideas, we might say, and that strange parallelism which makes certain motifs the common property of the world shows itself here as well as elsewhere. But there is a vast difference, and just as we have learned to know the qualities of Greek and Roman art, so we have to learn the southwestern styles. There is one out-of-the-way place in New Mexico—a little region which includes the valleys of the Mimbres river and the upper part of the Sapillo river, which has produced what many call the most individual art of all America. This



China decorators and all designers who work with circular forms will find in the pottery of the Mimbrenos a wealth of inspiration





claim is largely due to the human and animal designs used with deliberately humorous effect on Mimbres pottery. It is supported, however, by geometrical designs which are, to my mind, unsurpassed. One of the greatest charms which Mimbres design holds for us of today is its adaptability. There are delightful motifs and borders which might be used on many surfaces. Of course, all of these are suitable for china, and would be lovely in dull black on dead white, or dark red on deep cream-color, approximating the coloring of the originals. Turquoise blue, edged with silver, would make a distinctive and yet a very Indian color combination, or a dark blue might be used instead of the turquoise. Another charming color harmony would be Indian red (brownish-red) and copper. I would suggest that the blue-and-silver combination be used on dead white ware, and the red-and-copper on a creamy ground. This would retain still more of the Indian feeling, and, besides, makes the most satisfying contrast.

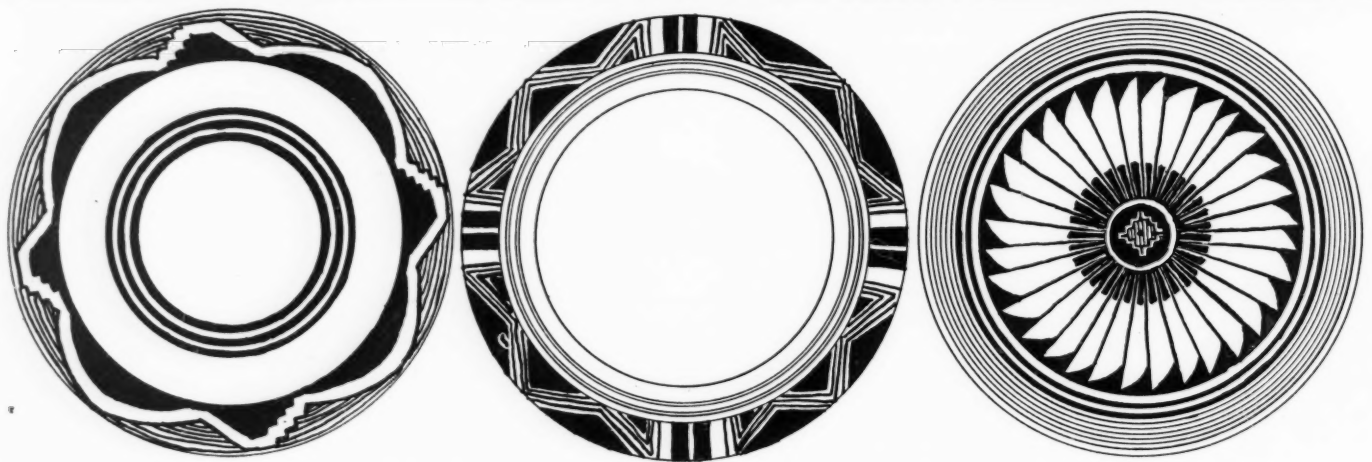
Shades and tints of color were not used, but a medium between dark and light was very cleverly attained by the use of close parallel lines. In this manner the rather monotonous effect of all black-and-white was overcome. Not only are these designs beautiful and original, but they are drawn with such niceness, such surety of line, and such a keen sense of rhythm and balance. When we realize that these ancient artists used paint which they made themselves from ore and the juice of certain plants, and applied it with scraps of rabbit fur for the slips, and brushes of

chewed yucca-leaf for the designs, we marvel. If, as is probable, the Mimbrenos used the free-arm technique of the modern Pueblo artists, their firm, sure lines are still more wonderful, for the modern artists do not brace the elbow against the body nor the hand against the bowl. There were no guide-lines to follow, erasure or change was impossible. Every stroke of the brush must remain.

A favorite border for bowls was a group of narrow parallel lines, and here the skill of these people is very evident. As shown in the illustrations seven lines within the breadth of about one-third of an inch keep their spaces admirably. The two wider lines somewhat below them follow without a perceptible falter. This may not seem to be such a feat of skill, but try it, using the fine brushes and paints and the even surfaces of today! And then imagine the Indian artist with her little yucca brush (for fine lines only one fibre was used) and her hand-made paint, drawing these neat lines around a bowl whose unevenness of surface, slight as it was, formed another obstacle to good workmanship.

Not only did the Mimbreno artists understand the principle of balance, as the illustrations show, but they had a sense of fitness, by which I mean that their designs were never crowded into the space limited by the border, nor, on the other hand, were they too loosely spaced. We do not receive the impression from their work that they tried to use more or less detail than pattern and space together required. The "extra touches" which spoil some





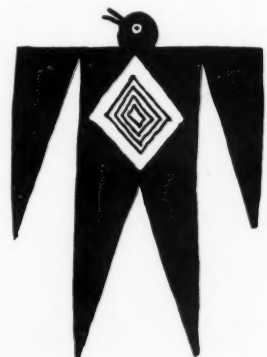
modern design so noticeably are conspicuous by their absence. There is a dignity in this treatment which is very pleasing. Another example of the Mimbreno's sense of fitness is shown in the border designs. In every case, the edge is decorated in such a way as to completely harmonize with the entire plan. The borders are complete, however, in an artistic sense, as are the figures which they enclose, and while they are used together harmoniously, we can separate them and use them thus, or make new combinations as our fancy dictates. There is only one thing to avoid, and that is the danger of combining two very elaborate schemes, in which case it would be our own sense of fitness, and not that of the Indian, at fault.

The charming borders illustrated, used to surround smaller figures, but they are just as effective when seen by themselves. The curious creatures, also, may be used alone or as the basis of other decorative ideas. And these little figures, drawn with such gaiety, suggest themselves for use in modern decorative modes where clever and amusing ideas are wanted. Why haven't we, long ago, imagined the artistic value of a prancing goat or a rotund fish? Their possibilities are evident when we see what the artists of five centuries ago did with them. A border of these amusing little goats suggests itself for a lamp, or a table-runner, or many other applications. The cleverly conventionalized birds are also most attractive. It is astonishing what decorative value a border of grasshoppers

assumes, when it is drawn in the gay manner of the Mimbrenos. We can visualize the design straightened out and applied to other forms than that of the hollow of a bowl.

These designs can readily be used on other things besides bowls. Inverted, they would make delightful lampshades; adapted, they would border scarfs or make head-and-tail pieces for magazine or book illustrations. They could be enameled on metal, or carved on wooden chests, or painted or embroidered on cloth. Unique and highly artistic jewelry could be made of some of these designs, the butterfly, for instance, enameled on silver or copper, and hung by a suitable chain, would form a lovely pendant. Place-cards, paper-weights, frames, and ash-trays are among other suggestions for the use of these designs. The round designs readily suggest many round objects which might be decorated with Mimbres art, and it would be very simple to straighten these out for rectangular borders, or to work the single motifs into many shapes.

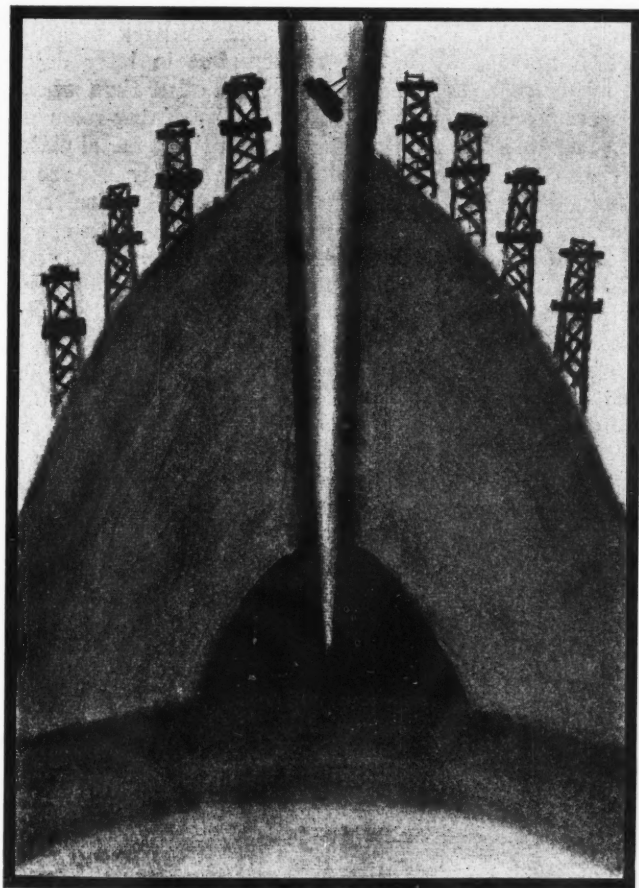
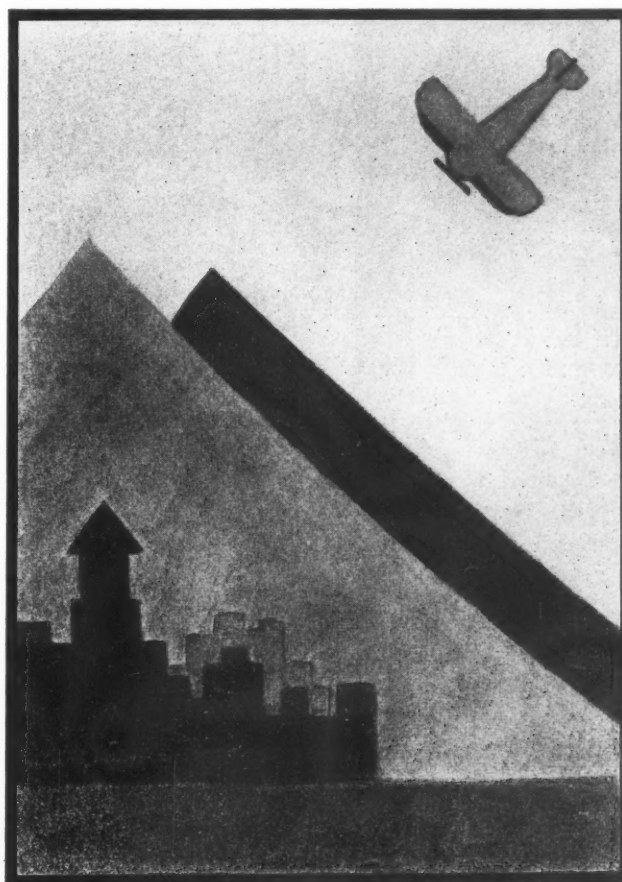
Their perfect worthiness to be used further in the same way is evident. A set of dishes using any of these delightful designs would be beautiful and unusual. One might even use the little animals and birds for, say, a set of salad plates. Some of these amusing creatures would lend themselves admirably to children's bowls, also. Pottery from the Mimbres region can be found in most of the large museums, and permission to copy the designs may be obtained by applying to the person in charge.



A LESSON IN DESIGN

BY SARA R. McINTIRE

■ It has been said that "Love of the beautiful illumines the world." If this be true, then we as art teachers, must ever keep this light burning. We should try to give the students certain experiences which will train and cultivate their taste for beauty. These experiences consist of art talks with demonstrations of fine examples and the doing of certain problems in the class room. Instead of a careful imitation of nature, painting from still life, or perhaps copying some ideas from historic styles, we are teaching these boys and girls to think for themselves, and to apply their knowledge of art principles to creative work. By a study of line, mass and color, we enrich their appreciation and understanding of art, so that they may be able to choose what is fine, whether it be a picture, a costume, an automobile, a fine building, in fact any fine arts or commercial product. To teach a principle thoroughly, it is necessary to study it in many ways and in many forms; but always stressing that particular quality which we wish to teach. This may be brought about by showing reference material to the class, exemplifying that principle or quality. Textiles, advertisements, posters, pictures of buildings, costume design, interior decoration, magazine covers and other illustrations may be selected from many sources, such as magazines, daily newspapers, libraries and the home. After receiving a certain emotional response to that



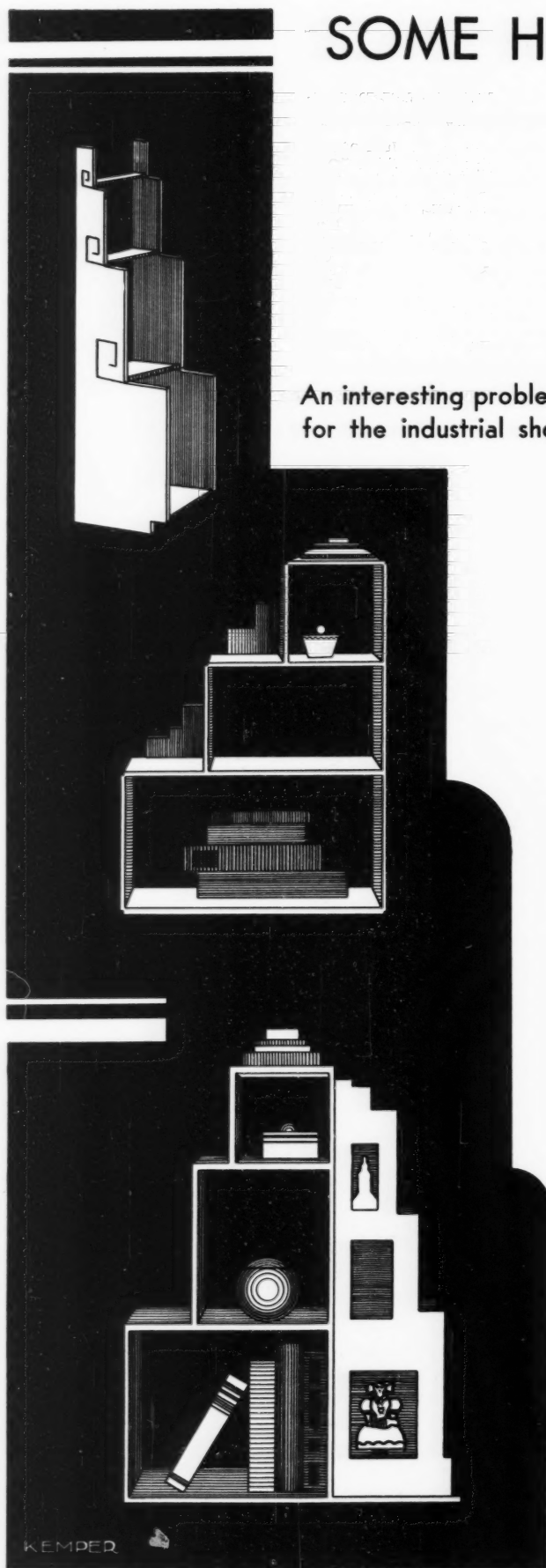
particular principle through the visual and intellectual channels, they are better prepared for the putting together into a new pattern, the numerous small reactions in the art problem. This problem might be a landscape, a block print, a poster, or an all-over pattern for a silk print. The problem is really a test of the pupils' knowledge of the art principle being taught. It is not as important to the great majority, who study art in the Junior High School, as the reaction which takes place in the child's mind, while he or she is becoming conscious of the principle, and can see how it may be applied to every day life. In the accompanying illustrations, made by an 8A Art class of Long Beach, California, are decorative compositions in charcoal, showing the element of Dark and Light.

Ever since the creation of the world, dark and light has played a very important part in our lives. At sunrise or at sunset we may see the rhythmic forms of the mountain peaks, trees and buildings silhouetted against the light sky. In our homes we find a light and dark pattern on the walls formed by the doors and windows, or by the pictures and furniture against the wall. The rug on the floor, too, may have an interesting pattern of dark and light. The great masters of painting, both in landscape and portraiture, owe much of their charm to a fine balance of

Continued on Page 72

SOME HANGING BOOK SHELVES

BY GEORGE A. DANSKIN



An interesting problem
for the industrial shop

■ "Houses we live in are boxes," to quote Frank Lloyd Wright, "with holes cut into them for doors and windows." And going into this box, we call home, we find there are other boxes inside with doors and windows, which we call rooms, in which we sleep, cook, eat, rest and work. It is these rooms which take up so much of our interest and to which we devote time, energy, and care in making them habitable and attractive; nothing is too good, too pleasing, or too useful with which to furnish them. We spend many hours in these box-like rooms and are much concerned with the general furnishings, such as tables, beds, chairs, desks, etc., which occupy the floor space. And there are at least three, and usually four, other equally important areas to make attractive which we term, in a general way, wall spaces. These walls which enclose us, limit our movements, activities and vision need also to be made attractive and useful if we are to make our box rooms interesting and answer the need of human use and comfort. Paintings, hangings, mirrors, tapestries, paneling, wainscoting, and at times mottoes and plate rails, have all contributed toward mural decoration. To provide harmonious interiors, the wall paper has been given special attention and we have used shelves in a more or less careful and chosen way to lend charm and an air of utility.

The hanging wall-bracket, or wall-shelf, is an evolution of the cup-board, used for dishes and culinary utensils, though found usually in the kitchen, but in later days, when meals were served in another room other than where they were prepared, it was found in the dining-room or hall and contained the rarer pieces of china and metal plate. The charm of the peasant home was greatly enhanced through the use of the open wall cup-board where color in the variety of cups and plates softened the too often crude and rough interior. Plain or paneled doors were often used on the outside and not until the advent of glass did one know just what treasures were stored within until the cup-board door was opened. The china cabinet, as a part of a dining-room grouping represents a stage in the evolution of the wall cup-board. Outside the fact that our walls serve as enclosures, they offer little in the way of general utility except on which to hang or suspend various decorative objects. The modern hanging book-shelf is about the only thing we can suspend from our walls which has a truly decorative and utility value combined, and for this reason, care and discrimination should be exercised in the selection of size and design to make it a fitting and attractive feature of our modern room.

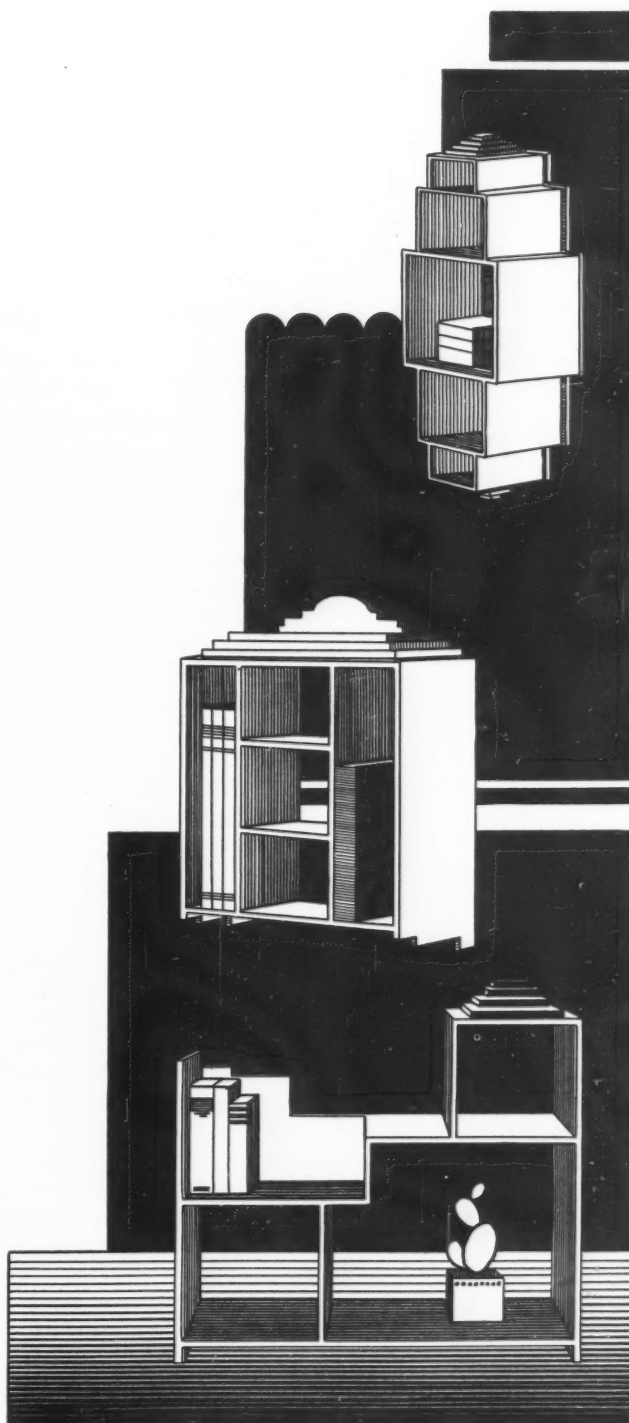
Let us take the thought and spirit of the mid-Victorian what-not. Familiar with this corner piece, used as a depository for most every form of curio from metal to china ware,—shells, coral, pictures, books, souvenirs and novelties, suppose we lift it from its space in the corner where it has rested for many years and suspend it from the wall in a fitting location and change its design in form and line to the modern mode by making it conform, in efficiency and discrimination, to the spirit of today. We can still

endow it with much of the same use it once had, but it is born anew, in the freedom, simplicity and temper of the age in which we live. Take from it the lack of restraint of the age in which it flourished and carrying out the idea of the cup-board, transform the utility and decorative character of both the cup-board and the what-not, convert them into a modern hanging wall-shelf. By so doing, we are dispensing with what we call the unnecessary and ill-fitting in these modern and rapidly moving days and substituting a more harmonious and conforming piece, with decorative and utility value. In its design we have endeavored to show here to carry out the modern thought, regard must be considered at once for straight line and mass ensemble as the two dominating features. As a wall decoration it will be quickly and critically observed, the more so, because of the absence of curves and irregularities in outline. It will stand out, somewhat bold and assertive, undoubtedly, but still will attract us through its force and character, just as we expect to be attracted by all that is modern and pronounced in a generation which breathes simplicity, directness, mass accumulation in form and product, an age of change, speed and production, in big terms. It should be hung with due regard to spacing and should have a relationship with its design, usefulness and other pieces of furniture, in other words, it must fit into the scheme of things around it and speak in terms of balance, proportion and fitness.

These book shelves, were made in the Industrial Art classes of South High School, Columbus, Ohio, simple construction being used. A back is not necessary. The sides can be rabbited or grooved to receive the shelves, or, brads can be used throughout. Shelves should not be too deep or they will project too far from the wall; six or seven inches is deep enough for most books. The width should relate properly to the length. Thin material, using $\frac{1}{2}$ " or $\frac{3}{8}$ " for the sides and $\frac{3}{8}$ " or $\frac{1}{4}$ " for shelving affords a light effect which is necessary to avoid the appearance of too much bulk. Proper coloring effects lends much to their attractiveness. In the upper left book shelf we have used natural finish on red gum with carved lines for simple decoration. The one below is finished with jade green on the outside, silver within and black edges throughout. The lower left is finished with vermillion on the outside, silver within and black used for the edges. The upper right is finished much the same with vermillion on the outside and silver within with black edging. This scheme is also carried out in the decoration of the built-up mass effects on the tops of all of those shown where other than natural finish was applied. The two lower ones on the right were finished in natural gum which was first given a coat of linseed oil, three coats of thin shellac, rubbed down with No. 0 steel wool and waxed. Where a colored scheme has been employed two coats of thin shellac were applied over the paint which was then rubbed down and waxed.

It is only by re-investing the more simple decorative and useful things around us with the modern spirit that we are going to grow in feeling and vision of what "the modern" means in its larger and fuller terms. Cultural and thought content are necessary in every educational activity. Industrial Arts activity is creative in that they create new forms and objects of their times. It is cultural in that it opens up and connects the students with the arts of the past. In simple book ends, boxes, tables and kindred articles of decoration and utility we begin our early lessons of appreciation for the modern decorative arts, furnishings, automobiles, aeroplanes, skyscrapers, tunnels, bridges and the immense creations of man's workmanship.

In this series of articles on modern design for the School Industrial Arts shop Mr. Danskin is presenting a new point of view based on creative thinking and originality in fashioning materials into objects true to modern age





Courtesy Brooklyn Museum

OLD RUSSIAN TEXTILES

Recently acquired by the Brooklyn Museum through the Count and Countess B. M. Pushkin is a collection of rare and intensely interesting Russian textiles, some of which are reproduced here in halftone and approximate color.

■ The selection here presented contains mainly rare specimens of old national typical embroideries, weavings and laces of Velikorossia (Great Russia), very rich in original primitive designs and ornaments, brightly reflecting the Russian folk's genius and offering, in addition to the archeological interest, an unlimited source of patterns for artistic industry. The antique Russian ornament has its source in the remotest antiquity and it is precisely in the national embroidery that we find some samples echoing the heathen cult of almost prehistorical time. Such models were transmitted by tradition from one generation to another. It is but gradually that the tenor of ornaments devolves into those of later periods, up to the epoch of Peter the Great, which had sensibly affected the subject of scenes and costumes treated.

The Russian people have been always fond of adorning not only their costumes but also the articles of their simple household, which were mostly manufactured by domestic means, among these sheets and towels became the most prominent features of the industry and used to serve not only their direct purposes but also in solemn cases for decorative and ceremonial services. For instance, a figured hanging edge of a sheet, covering a border of a bed, a cart, a sledge, or a bench, served as an ornament, and a towel besides this served also at ceremonials as a wedding present from friends or relations of the wedded or as a gift to the church, where they adorned ikons and crosses,—a custom having its source in olden times, since the heathen cult, when tissues and towels used to serve as oblations and were hung upon sacred trees.

The ornamental embroideries often contain, besides geometrical figures, some designs very similar to those on

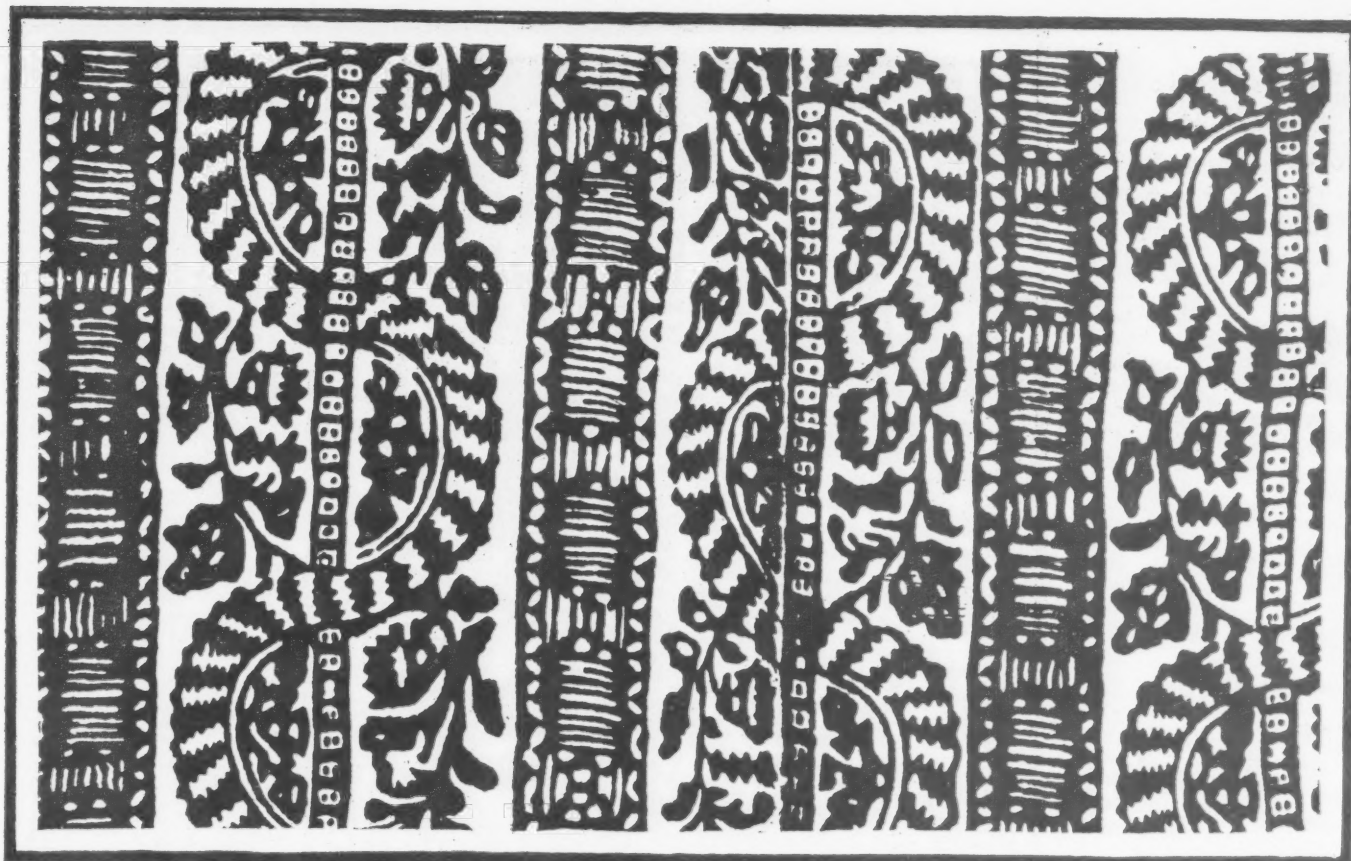
manuscripts of the 12th, 13th and 14th centuries, which doubtless had a special symbolical meaning, afterward lost, as for instance, a species of a sacred tree with two fantastic animals standing by it and facing each other, or human figures with arms lifted up, which was a usual religious gesture of all ancient people, or scenes representing idols and offerings; conventional lions, monoceroses—symbol of spiritual purity; eagles symbolizing victory, peacocks—eternity and a good omen; cock as symbol of activity and, at last, the bird, "Sirin", that existed in medieval legends of W. Europe. According to the Russian legends, the bird "Sirin" is a bird of paradise, coming sometimes on the earth and singing Heavenly songs comforting human beings, etc.; according to a superstition, it is an omen of good luck.

One of the favorite symbolic signs was "Svastick", a token of good wishes and safeguard from danger, represented by an anchoral cross (croix ancre), which can be found on ancient articles of India, Syria, China, and which has obviously come to us from the East. For instance, in the material of Kazan's Tartars and the embroideries of Tamboff. Later realistic subjects were architectural motifs, such as palaces, churches, or hunting scenes, county landscapes and people in corresponding costumes. The material for making these articles was mainly the product of home industry. The linens and thread were made and dyed. Silk, gold, silver, ribbons, purchased cloth, etc., were used but seldom. Many of these wonderful embroideries years ago were created by peasant women somewhere far away, in villages lost amidst endless forests and fields, inside cottages disappearing under snow the most part of the year, and this work done by a scanty light of burning chip (Lootcheena).

How carefully did the peasant woman compose her pattern of images which pleased her in the surrounding nature, —is a matter of record. She instinctively styled them or reproduced those she got by tradition, by diversifying them by her own taste and fancy and various technique. These elements cause us to consider such embroidery as an independent primitive art.

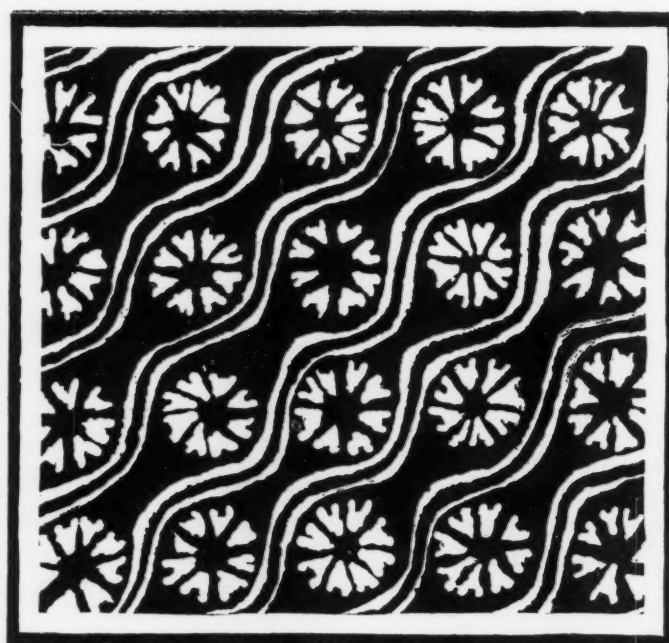
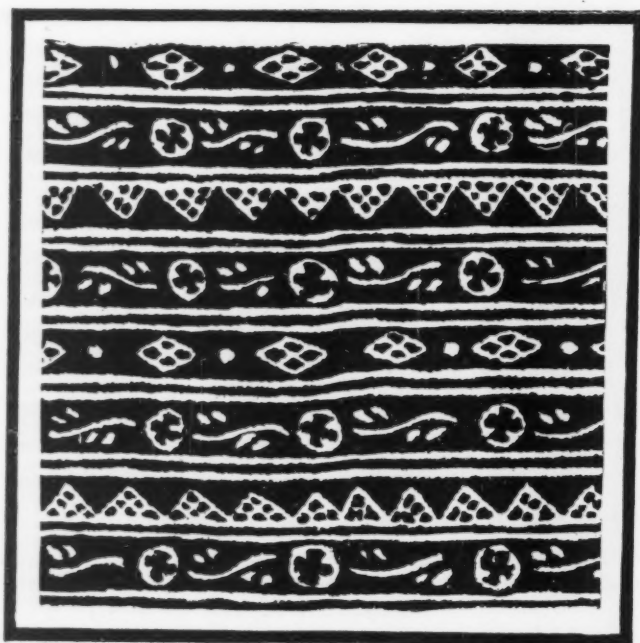
The illustrations with this article are mainly of the seventeenth, eighteenth and nineteenth centuries.

This collection is the result of a tenacious labour of accumulating during many years the quite disappearing articles of ancient national embroideries in the forlorn cor-



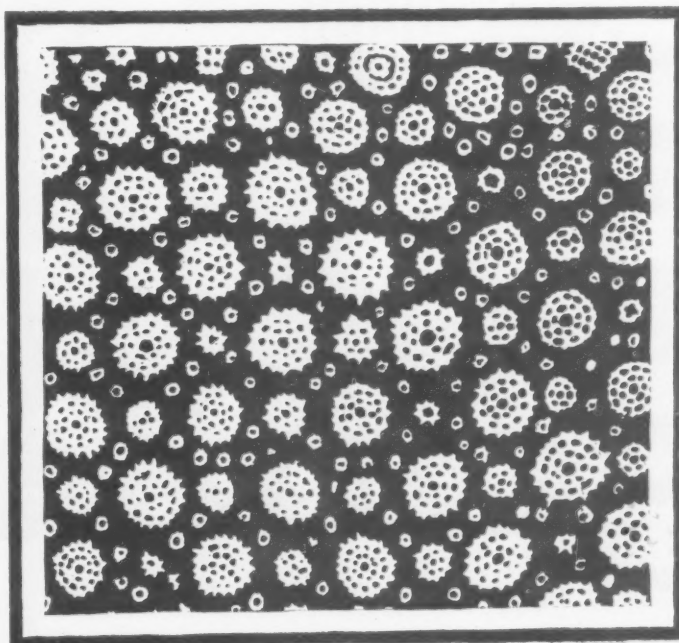
Four pages of designs from old
Russian hand printed linen
now in the Brooklyn Museum

Stripes in various schemes are found in this collection of blocked linens made by Count Pushkin





These noboyka or hand printed linens are from Russia, Seventeenth and Eighteenth Century, now in the Brooklyn Museum





Designs from embroidered
towel ends from the northern
provinces of great Russia



EMBROIDERED APRONS

This piece of applied design from old Russia and others to follow in later numbers give much help to those interested in the decorative arts

ners of spacious Russia and was gathered by a known collector of Russian antiquities, Mrs. N. de Shabelsky, and kept in France, where she spent her remaining years, until 1905.

Many of these articles were partly exhibited in Russia as well as abroad, in France at the Exposition in 1900, at Chicago in 1893, at Antwerp and Brussels in 1894, and

repeatedly in Russia in 1890-1891 in the grand duke Nicholas' palace in Petersburg and during the coronation of the Emperor Nicholas II, in spacious halls of the historical museum in Moscow.

Afterwards a certain part of these exhibits were quoted in a special edition of the magazine "Studio" in 1912, entitled "Peasant Art in Russia."



Designs from embroidered
towel ends from the northern
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EMBROIDERED APRONS

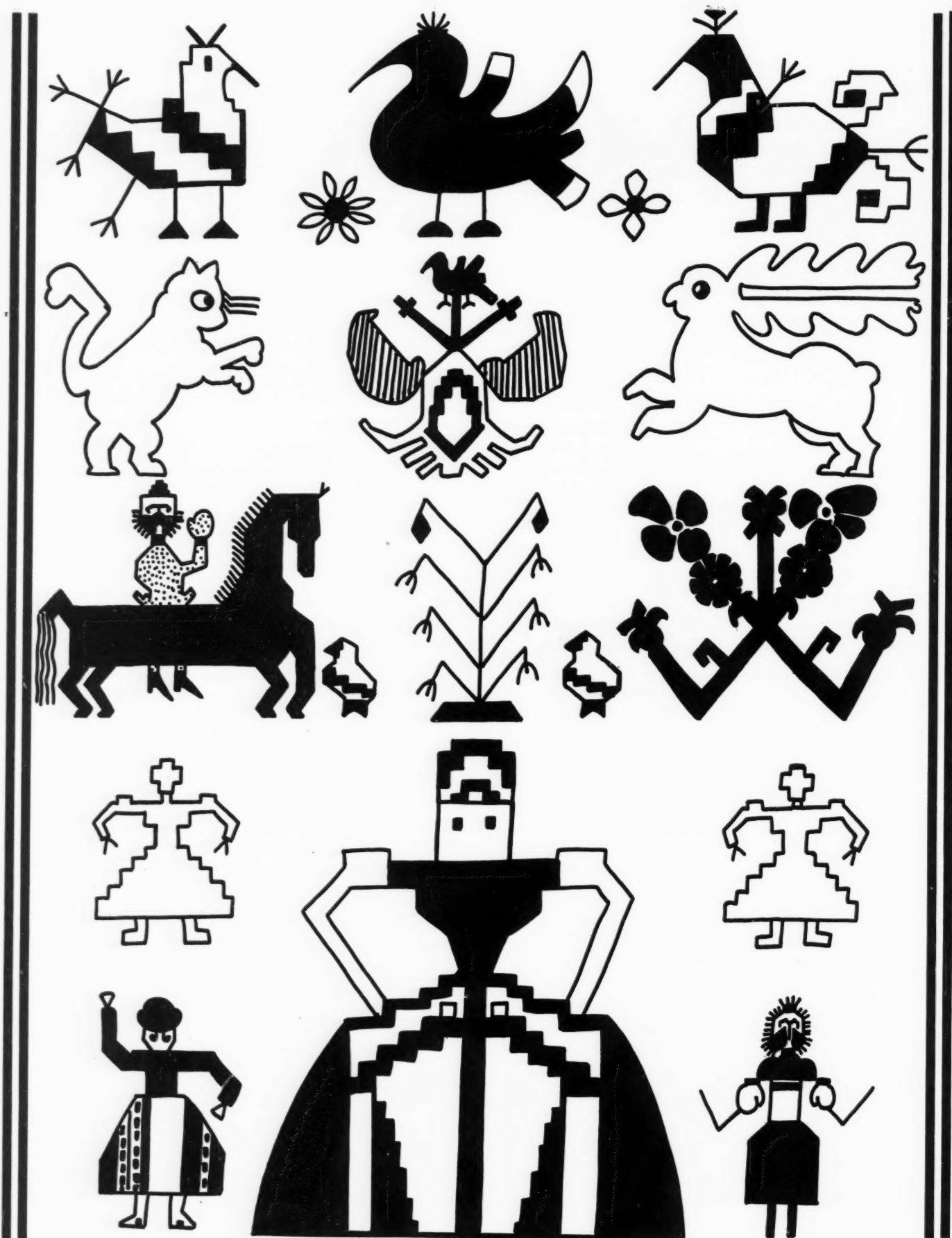
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Units taken from old Russian lace and embroidery
some of which were used on the tea set opposite



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Gertrude Prokosch, whose article on dance design appears in this issue, is shown here in a dance position composed with the open structural lines of the sea

DANCE DESIGN

BY GERTRUDE PROKOSCH

■ The artist dancer of today must know the elements of design and their mental effects. He is not satisfied with a superficial telling of tales or a series of acrobatic exhibitions or with the expression of trite emotions. It is his function to transform the essence of experience into movement pattern. For the dance is the visualization of mental states and emotional conflicts through a forceful, restrained, and compact design. Neither experience nor design are self-sufficient. The form must have a content to be worth presenting; the idea must have a body to be comprehensible and palatable to the beholder. This is not a simple problem. In the world of dance as well as of art and music there is much confusion in regard to emotionalism and abstraction. The followers of Isadora Duncan brand the modern dance as mechanical, cold, and intellectual; the extreme "modernists" regard with contempt the subjectivity and self-expression of the older style. There are but few dancers, such as Doris Humphrey, Martha Graham, Sophia Delza, who in their best creations achieve a fusion of design and motion.

Experience is beyond the power of verbal analysis; the process of casting it into a mold is within the range of discussion. However, one must keep in mind that "the mathematical analysis of spatial beauty is an interesting study, and a useful one to the artist; but it can never take the place of the creative faculty, it can only supplement, restrain, direct it." (Claude Bragdon, 'The Beautiful Necessity,' page 90). Certain forms and lines evoke certain experiences. These lines are woven into a pattern, constructed according to principles common to all of the arts—the principles of natural psychological reaction to space, line, and structure. The art which is the most organic and from which the dancer can learn most in this

respect, is architecture. True, architecture deals with steel and stone, the dance with the human body as material; but they alone work tri-dimensionally. The element of time complicates the problem of the dancer: he must construct in four dimensions, successively as well as simultaneously, and thus combine the methods of music and architecture—which are, after all, only different manifestations of the same method. It is in these two arts, "in both great architecture and great music," that "it is impossible to conceive of the matter apart from the form." (Talbot Hamlin, 'The Enjoyment of Architecture,' page 18.)

The first consideration of the architect from the esthetic point of view is that of Space. He knows the mental effects of the expanse and height of his structure, of the weight, shape, and proportions of his masses, of their outlines and contour, their rhythmic arrangement. This, too, is the first consideration of the dancer—that of Space Consciousness. Space Consciousness is the reaction in mood and movement to surroundings. The dancer is in continual contact with space. He moves in certain directions, cuts certain lines through the air, weaves a pattern in the air; and with these lines and forms evokes the desired emotional response in the spectator. This realization has become one of the revolutionizing factors in the modern German Dance, and is rapidly spreading in this country. The pioneer and great theorist on this subject is undoubtedly Rudolf von Laban, formerly a painter, now one of the leaders of the German dance movement. His most illustrious pupil, the 'priestess of the German Dance,' Mary Wigman, has given beautiful expression to this attitude. "Standing in the center of the space, eyes closed, the danseuse feels the weight of the atmosphere resting upon her limbs. Hesitatingly she lifts her arm,

cleaving the invisible body of space, pressing forward, the feet following—thus creating the direction. Space appears to be reaching for her, pulling back from the newly-created road: counter-direction—a game, up and down, forward and back, a meeting of one's self, a struggle in space for space—the Dance. Quietly tender, and ragingly wild."

"Lightning-like recognition succeeds. The great invisible, translucent space expands formless, undulating; a lifting of the arm changes and shapes it. Ornaments rise, ponderously large; disappear; neat arabesques march mincingly past, submerge; a leap into their midst—a hissing as of bursting forms—a rapid pirouetting—the walls are no longer! She lowers her arms, again remains standing still, observes the bare space—the dancer's realm!" (Translated from 'Tanzgemeinschaft,' Berlin, 1930. No. 2.)

The emotional effects of a space-distribution in nature or art are to a large extent due to Kinetic Empathy, an adjustment of bodily attitude and movement, a potential or actual activity. And, as emotion and action are concomitant, this empathy extends to our moods. We can be mentally and physically molded by life in open or cramped surroundings and are sensitive to any change. In a narrow, oppressive place, as a low cave or dungeon, the tendency is to shrivel up and grow morbid and introspective. In

a great expanse, like the sea or a mountain-top, we stretch out in exhilaration, and move briskly and exultantly. On the edge of a cliff we are tempted to spread our wings and imitate the eagle; at the foot of the cliff, to strain against gravity in an upward climb. A tremendous, unearthly peace overcomes the wanderer on the wide, curved slopes of a glacial snow-field. A more lyrical, meditative peace invites rest on the shore of a placid lake.

Similar are the impressions of works of architecture. The repose of a level lake couples with the vigor and dignity of upright palisades in buildings like the Lincoln Monument in Washington and its Greek prototypes, the Theseum and Parthenon. In the streets of New York City we are both oppressed and stimulated by the uncompromising power of the skyscrapers, with their bold verticals, broken and tapered by equally bold, sharp horizontals. We are uplifted by each individual, towering structure, and suffocated by the mass of them, their narrow, unending canyons. In a Gothic Cathedral we re-live the ascetic ardor and aspiring humility that inspired the structure. This response is due partly to association, to the half-toned lights and deep shadows, and to the reverent quiet. But mainly it is the soaring of the aisles of piers to the high, pointed vaults, the restless thrust of arch against arch, the rhythmic



CALIBAN IN THE COAL MINES ■ ■

A decorative figure motif expressing the enclosed depression of mines by Dorothy Ward

THE EARTH MOTHER

In a dance called Earth Mother, Miss Prokosch expresses in a rather abstract dance motif the elemental qualities and emotions of motherhood. This drawing by Robert Geissman catches the mood though rather naturalistic in treatment



procession of shafts and arches to the piercing climax around the altar.

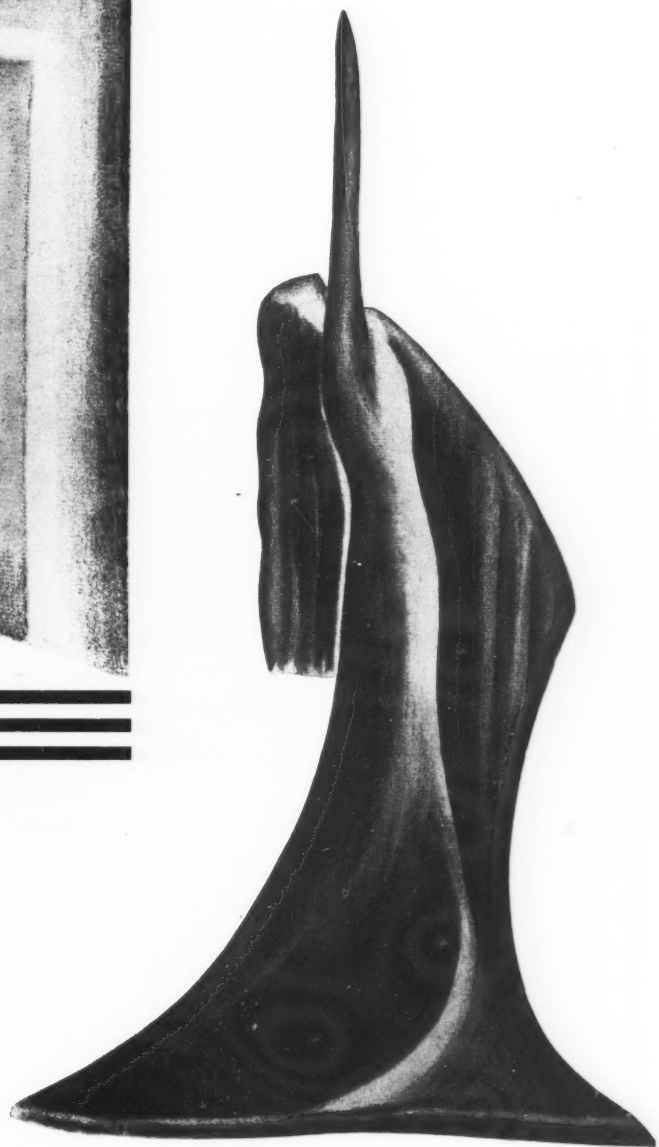
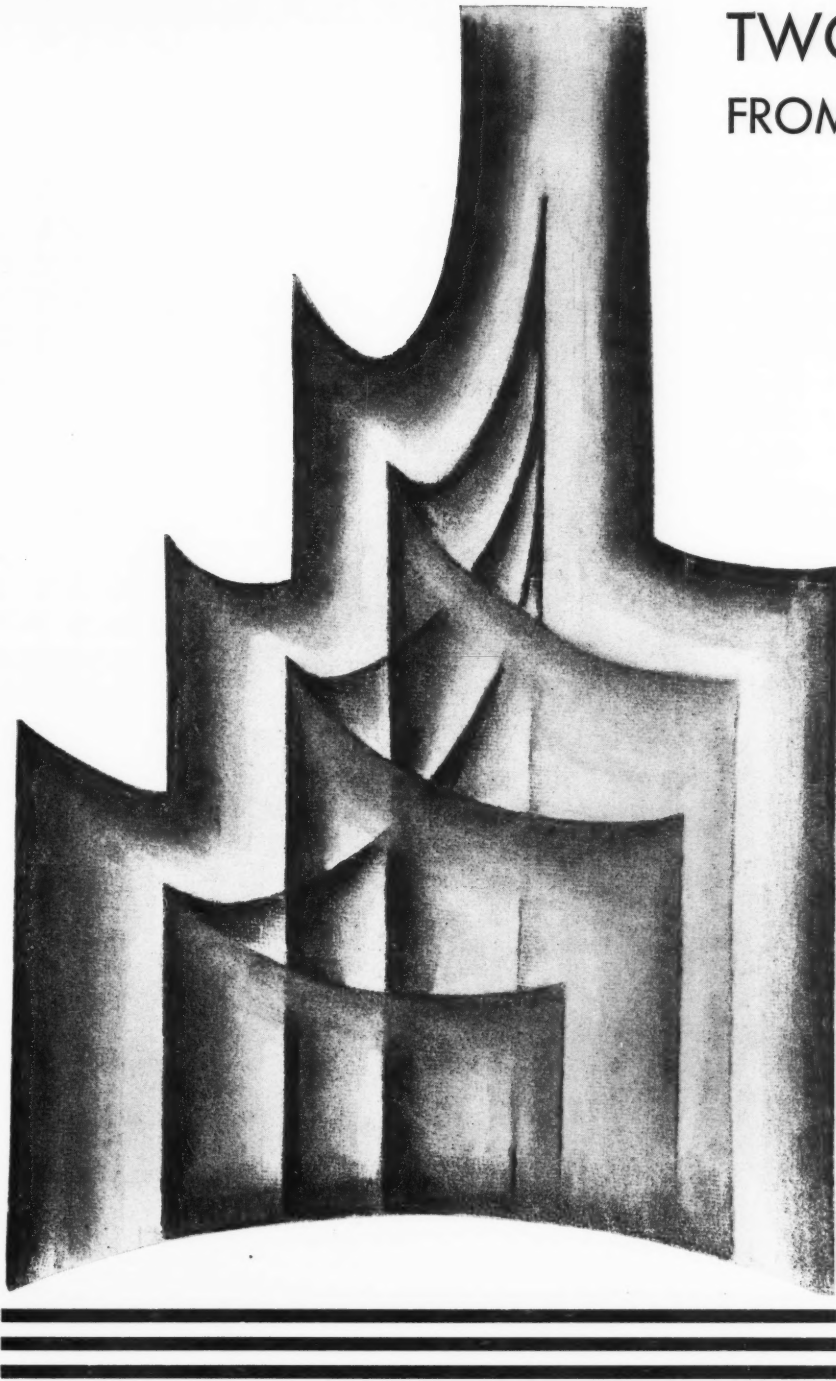
Quite different, though equally powerful, is the experience of a vast domed interior, with round arches, spherical contours, culminating in the central cupola. The mind sweeps out into space, swerves along the great curves, spirals dizzily up to the center. Such is the expression of the Pantheon and St. Peter's in Rome, and in a variation,

of the Grand Concourse of the Grand Central Station in New York.

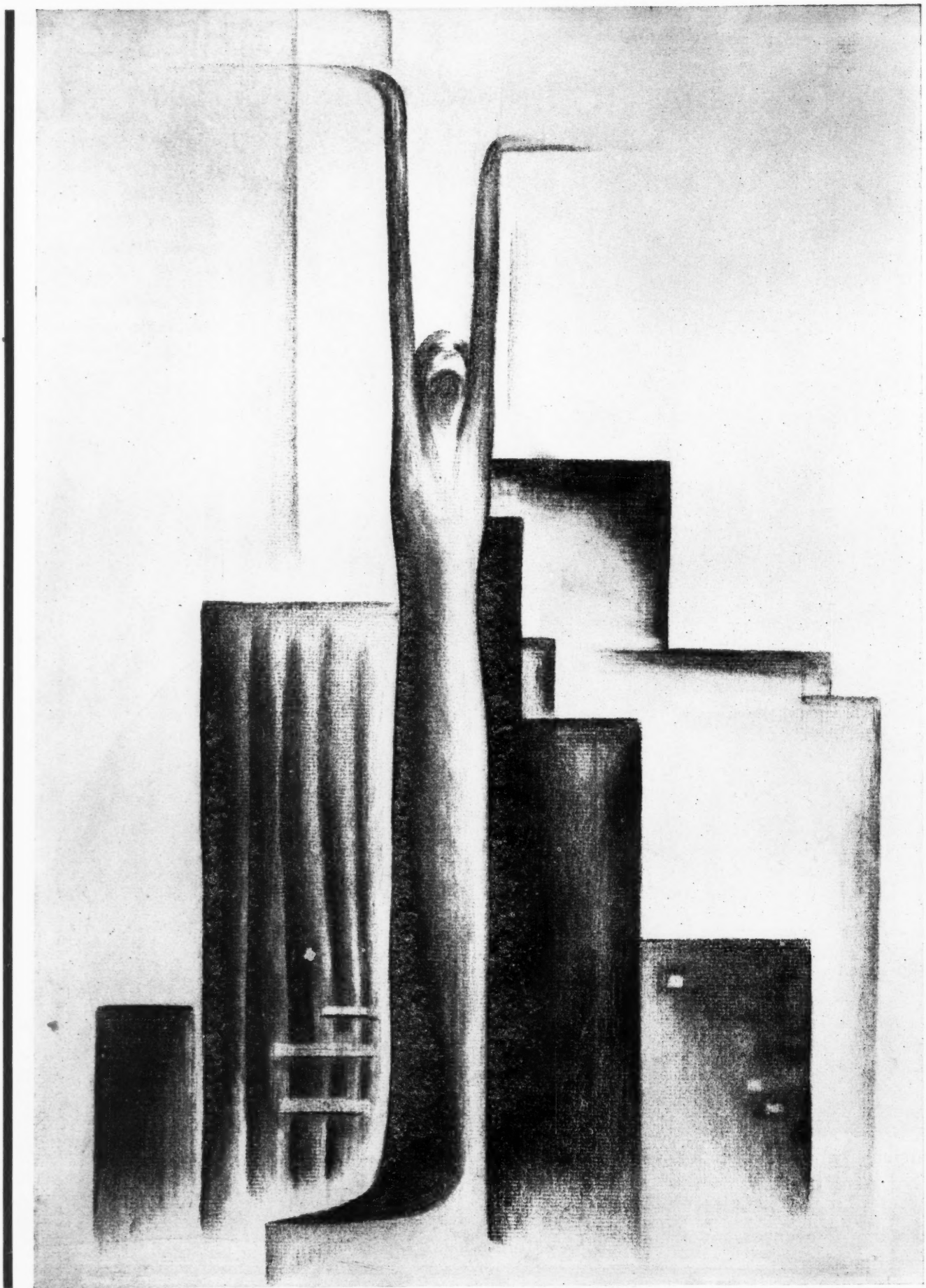
To the dancer the stage is as the universe in the hands of a God. She can create out of space, a plain, or a dungeon, or a Cathedral. Broad, free movements, covering the entire stage, recall the great open spaces. Movements in a confined area, crushed, contracted, heavy, can create the im-

Continued on Page 70

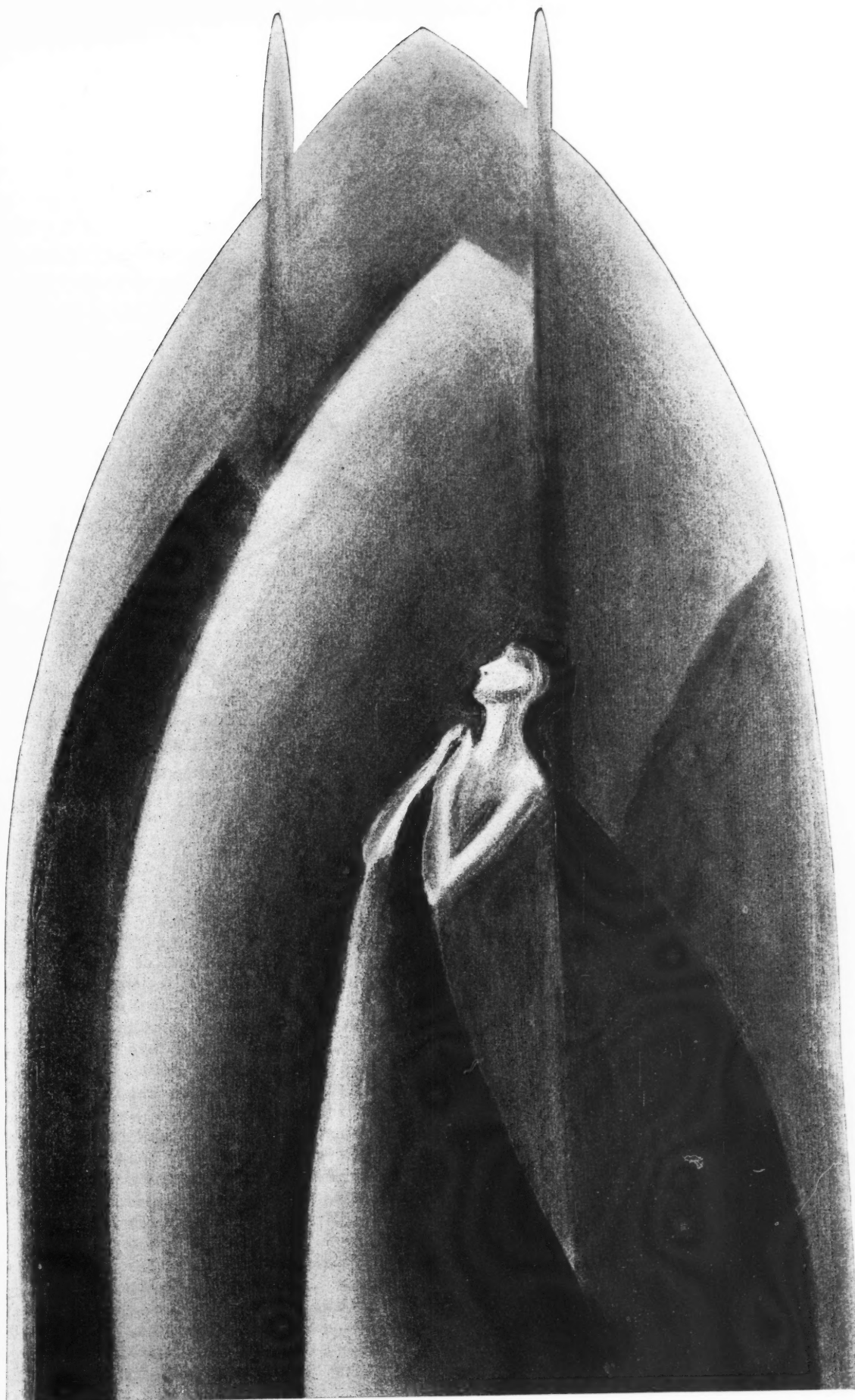
TWO GOTHIC MOTIFS FROM DANCE FORM ■ ■



The motif above by Sewell Fisher and the one at the right by Dorothy Ward were made from the Gothic dance patterns of Miss Prokosch. Note the differences and similarities



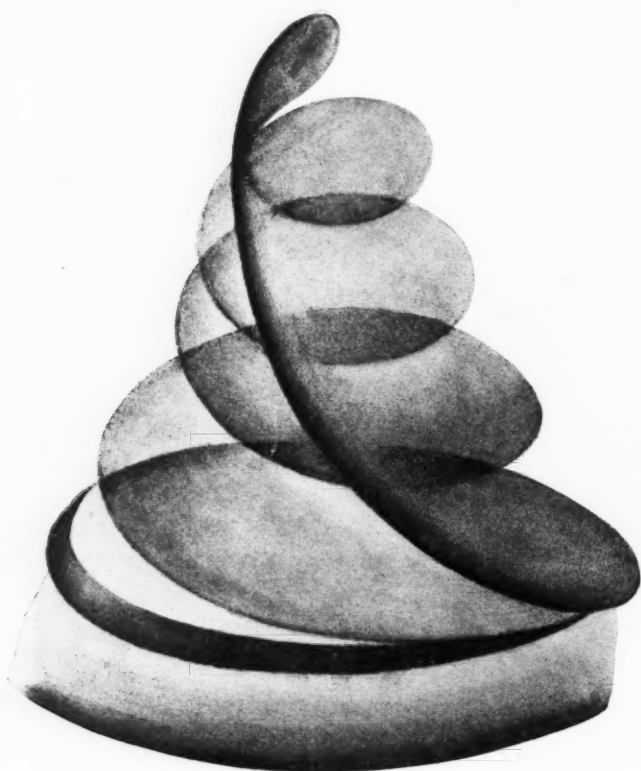
SKYSCRAPER BY DOROTHY WARD



GOTHIC BY CONSTANCE MILLIGAN

FOR JULY-AUGUST

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The full curved outward space moulding in the manner of Baroque architecture in charcoal by Sewell Fisher from a dance by Miss Prokosch



Baroque spacing in ink from dance by Miss Prokosch by Kay Bailey

DANCE DESIGN

Continued from Page 66

pression of a coal mine with complete blackness around, except for one streak of light. (Caliban in the Coal Mines.) It is almost impossible to approach in human movement the power of a skyscraper. But an emotion approximating the original grows out of vigorous movements in straight lines and right angles, building in set-backs from a broad base up to a climactic apex. A processional dance towards the far end of the stage, in a crescendo of aspiring, converging verticals, restrained, yet fervent, can reconstruct the piers and arches of a Cathedral, its majesty and solemnity—"the tremulous daring of Bourges, the unsatisfied, but eager desire of Paris, the rapt faith and groping for the hand of God in Chartres." (Cram, 'The Culmination of Gothic Art,' page 50.) The other arts may, of course, lend their assistance. In the June edition, 1931, of 'The Dance,' Charles Isaacson says of the dance illustrated in these pages, "In her 'Second Processional,' wherein the . . . Gothic nave was imitated most successfully of all the adventures, there would have been a distinct loss if the Bach air had not been heard on the violin and the large sweeping robes had not been present to guide the inner eye and imagination."

Again, a movement pattern in arched swoops and in a spiral crescendo revolving to the center would revive in the

spectator the intoxication of the great encompassing space in a Baroque Cathedral. If all the movements would remain in the air during the dance, a design would confront the audience. How clearly the trained eye can observe and retain these designs is shown by the accompanying sketches. At the suggestion of Prof. Felix Payant, the writer worked with the design classes of the Department of Fine Arts in Ohio State University, and presented to them individual movements, series of movements, and complete dances. The impressions of the students varied from the most abstract to near-representation. In many cases they grasped the entire structure and reproduced much of its original feel in their sketches. Individual interpretations of the same dance often showed interesting variations in point of view, yet created the same general effect. In the 'Gothic Nave,' Miss Ward saw chiefly the vertical body-movement, Miss Milligan the architectural composition, whereas Mr. Fisher felt the thrusts and equilibrium of forces.

This article does not aim to arouse the impression that the dance need always imitate a building or a natural milieu. This is merely a sound approach to the mastery of space and line. The dance may deal with every shade of human experience and work them into an infinity of interesting designs. It is the purpose of the following articles to offer suggestions on compositions in varied and intricate forms, on a variety of subjects.



An interesting photograph of Grand Central Station in New York City by high school pupil of E. Robbins, Tenafly, N. J.

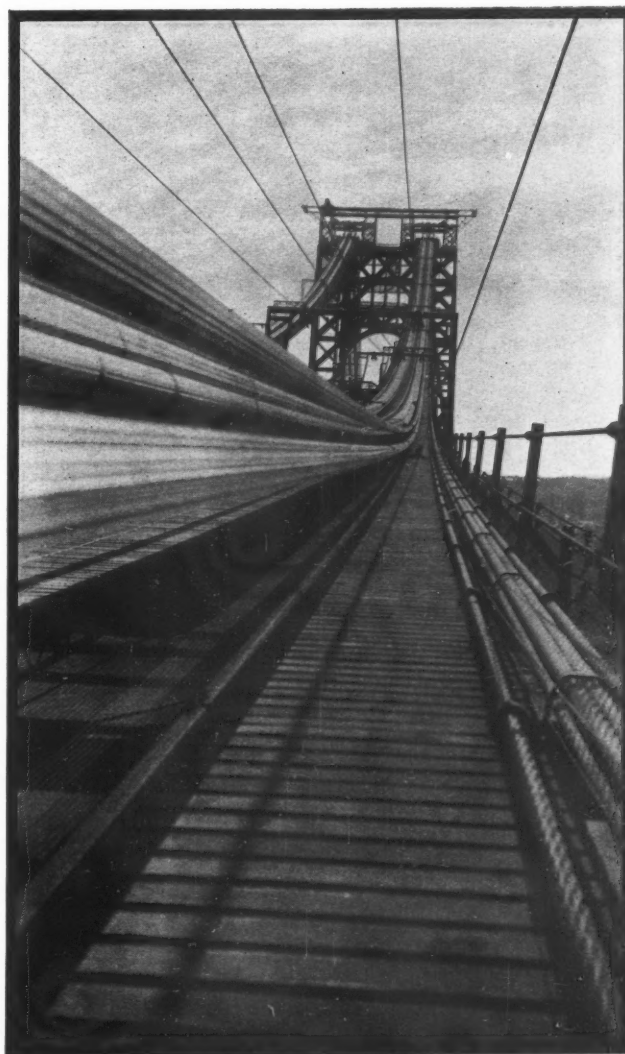
Bridge rhythms, a surprising photograph from Tenafly High School

CREATIVE DESIGN

Continued from Page 49

ing development brings with it the power of experimenting or applying the principles of design in a creative way. Art is always changing, evolving and developing its fundamental principles and their combinations are what produce the different arts of different times and people. The art of today is the evolving ideas, feelings, desires, and fancies of our creative imagination. These are building the New, the art that is to be. The right interpretation of the history of art brings to us a broader field and aid in seeing how the art of today has evolved from the art of the past. Therefore after studying the application of the principles of design to present day problems in ornament, costume, interiors and some of the applied problems for each, we have returned to the history of costume and homes for a summary of the contribution each period has made to the present day problems. We are hoping that the students of the design classes will search art history with analyzing intelligence and drink in inspiration rather than deaden creative faculty. Too many of our courses in design inspire students with the impulse to record rather than the desire to create. Confusing too much attention to the ideas of others dries up the source from which our own creative faculty arises. Too often we are taught to observe the outward form and color of things and not the emotional reply of our own feeling to the meaning of life found there.

Art is found by going into the depths where reason may not explore but where intuition alone may bring to the surface the rich yield of beauty. Art education should attempt to reveal something of the nature of our modern civilization as well as the importance of the past. Some educators insist upon loading the brain with facts to be remembered and copying of historic designs for technique before developing the creative ability within every individual. This method may produce fine draughtsmen and give a vocabulary of forms but these cannot be used cre-



actively until he has the underlying plastic basis of design. The teacher of design must look for art in whatever we see. We can find beauty in steel dissociated from the abuses in its use. The problem of seeing beauty in the art of our own age lies in learning to recognize old friends in new raiment. There are only a few principles which govern design and if we look we will discover all of these to have been obeyed in the art which possesses beauty. In modern art we search for form, design, color, not for sentiment.

Designs of the past derived their motifs from nature forms—plants, animals and the process of making things such as weaving and pottery. When we stop to consider the modern inventions and increased technical facilities of today we can see wonderful possibilities for myriads of new effects in decorative arts. A spirit or feeling derived from machinery, steam and steel is appearing in our modern art. Some of these designs are making use of the color decorations based in the shape and in the appearance of machinery. Textiles and wall paper are appearing on the market with designs suggested by the interlacing angles of steel construction such as one sees when gazing aloft through the parts of a high bridge. One author has said that in some of our modern interiors we are using decoration, consisting of a mechanical repetition and a mechanical pattern, made by a machine and many people agree that the result is beautiful. The tremendous engines of a dynamo performing an unseen task seem to possess a mysterious significance with possibilities for modern design. The aeroplane and dirigible suggest forms adaptable to ornament and furniture. The swift and the silent comfort of our modern automobiles might suggest the mood for the decoration of a home. The dirigible, aeroplane, dynamo, automobile, the swift ocean liners and other modern inventions furnish wonderful possibilities for the creative designer who is willing to test the truth of his heritage as the modern scientist tests the matter in the fields.

A LESSON IN DESIGN

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light and dark masses. When we view a Rembrandt or a Corot, we immediately see this element of beauty most pronounced. In the commercial art field, we see many beautiful examples. Perhaps these may be in the form of a magazine cover, an illustration, or possibly a well designed poster. A well lettered poster may show beauty in the arrangement of the lettering, as it forms a dark pattern against the light background. The decorative panels shown are studies in the abstract and those which in some way represent our City of Long Beach. As our city borders the Pacific ocean, some pupils made a choice of ocean waves, for the center of interest, others chose boats, oil derricks, buildings, and etc.

Our unit of learning was "Beauty of dark and light masses functioning in a decorative composition." Our oral test was first given to see how much appreciation and understanding they might have had of the quality of dark and light. For example—the class was shown several cards, each mounted with four pictures or samples showing dark and light pattern. One card showed four pictures cut from

magazine advertisements, another four samples of lace patterns, another magazine covers, and etc. Each sample was lettered A, B, C, D, in the order in which they appeared on the card. The class was then told to write the letters on a piece of paper, and underneath each one place a number according to their choice. If they considered A best, it was numbered one; if C were next best, it was numbered two, and so on until all were chosen. It was quite interesting to see who held the highest score for appreciation of that principle. In another test the pupils were asked to fill in small rectangles, about 4" x 6" in size with brush and India ink, to show good balance of dark and light spacing. In these, just a few lines were first drawn, dividing up the space into an abstract division and certain spaces filled in as they thought would show a good balance of dark and light. These lines could be curved or straight as they chose. All of these tests showed the teacher where the class stood in regard to their innate appreciation of this principle. Then after discovering that the class really understood it, the direct teaching began.

In the direct teaching, the pupils were again shown examples of good and less good dark and light patterns from which choices were made. The teacher then explained why some choices were better than others, according to art principles. They were informed that a good composition or design should show a fine balance of dark and light, rhythm, and subordination. These principles producing a unity or harmony, when carefully followed. When the class had made a careful study through observation of the art principles, which made a good landscape or design, a problem was given, growing out of the tests previously given. This we call assimilation. Each member of the class was given four small pieces of paper, about 3" x 4 1/2". These were divided into pleasing space divisions, by the use of geometric shapes or forms. A dominant direction was chosen for each and then they were filled in with pencil, showing three values of dark and light spaces. Then they were placed before the class for criticism. Pupils were asked to choose one for the best balanced design, another for showing the best rhythm, another for subordination, and then one in which all these principles were well shown, making a pleasing arrangement of dark and light masses. After these were criticized, another trial was made, and they were in turn placed before the class and choices were made again. One of the best of the last sketches made was chosen by each pupil and enlarged in charcoal on paper 12" x 18". A light value of grey was carried over the entire panel in charcoal. A kneaded rubber was used for the lightest value and darker values were added with charcoal. This panel was just an abstract pattern of dark and light, showing rhythmic masses. These were criticized by the pupils, and followed a second trial, the results of which were better than those of their first efforts. By making choices, they were learning something of art structure, so they might recognize these principles in any work of art.

The tastes of people everywhere are being rapidly educated. They want their clothes and their homes as attractive as possible. The manufacturers everywhere are alive to this fact and are making every effort to meet the public demands for better things. Color is prevalent everywhere now and people want to know what colors produce the best effects when used together. If it be true that so much of our happiness depends upon beauty today, then it would seem that art training in our Public Schools is a very important one and should receive much support.

